

LAST FLAG FLYING

A FILM BY RICHARD LINKLATER



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LAST FLAG FLYING will open in cinemas nationwide on 26 January 2018

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LAST FLAG FLYING

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Genre: Drama
Rating: R For language throughout including some sexual references

U.S. Release Date: November 3, 2017 [LTD]
Running Time: 2 hours 4 minutes

Cast: Steve Carell, Bryan Cranston, Laurence Fishburne, Yul Vazquez, and Cicely Tyson
Directed by: Richard Linklater
Screenplay by: Richard Linklater & Darryl Ponicsan
Based on the Novel by: Darryl Ponicsan
Produced by: Ginger Sledge, p.g.a., Richard Linklater, p.g.a., John Sloss, p.g.a.

SYNOPSIS

In 2003, 30 years after they served together in the Vietnam War, former Navy Corps medic Larry "Doc" Shepherd (Steve Carell) re-unites with Former Marines Sal Nealon (Bryan Cranston) and Reverend Richard Mueller (Laurence Fishburne) on a different type of mission: to bury Doc's son, a young Marine killed in the Iraq War. Doc decides to forgo burial at Arlington Cemetery and, with the help of his old buddies, takes the casket on a bittersweet trip up the East Coast to his home in suburban New Hampshire. Along the way, Doc, Sal and Mueller reminisce and come to terms with shared memories of the war that continues to shape their lives.

Amazon Studios presents, a Detour film production, a Zenzero Pictures/Cinetic Media production, a Richard Linklater film.

LOGLINE

Three Vietnam War vets reunite after 30 years and embark on a bittersweet road trip to bury a young Marine killed in the Iraq War.

SHORT SYNOPSIS

In 2003, 30 years after they served together in the Vietnam War, former Navy Corps medic Larry "Doc" Shepherd (Steve Carell) re-unites with former Marines Sal (Bryan Cranston) and Richard Mueller (Laurence Fishburne) on a different type of mission: to bury Doc's son, a young Marine killed in the Iraq War. Doc decides to forgo a burial at Arlington Cemetery and, with the help of his old buddies, takes the casket on a bittersweet trip up the East Coast to his home in suburban New Hampshire. Along the way, Doc, Sal and Mueller reminisce and come to terms with shared memories of the war that continues to shape their lives. Director Richard Linklater and author Darryl Ponicsan collaborated on the screenplay which follows the trio as they wrestle with the pangs of war both past and present.

LONG SYNOPSIS

In 2003, three decades after a tour of duty in Vietnam, soft-spoken New Hampshire family man Larry "Doc" Shepherd (Steve Carell) surprises alcoholic former Marine Sal Nealon (Bryan Cranston) when he shows up at his bar in Norfolk, Virginia. Together they visit their formerly wild comrade-in-arms Richard Mueller (Laurence Fishburne) at the church where he now serves as pastor. Soon after, Doc reveals that his son, a Marine, has been killed in Iraq. He asks his two friends to accompany him on a road trip to attend the young man's burial at Arlington Cemetery.

When the vets arrive at Dover Air Force Base in Delaware, where the remains have been sent, they meet the young Marine's best friend, Lance Corporal Charlie Washington (J. Quinton Johnson), who casts doubt on the official story of how Larry Jr. died. Stunned by the news, Doc decides to bury his son near the family home in Portsmouth, New Hampshire. Accompanied by Washington, the three vets escort the casket on a north-bound train, debating the existence of God, reminiscing about their tour of duty in Vietnam and revealing a dark secret that still haunt each of them. After a stopover in New York City, the men visit the mother of a fallen comrade in Boston, then proceed to Doc's hometown, where Sal and Mueller don their dress blues as Doc says goodbye to his son for the last time. A thoughtful and moving road movie from Oscar[®]-nominated director Richard Linklater (*Boyhood*, 2014), ***Last Flag Flying*** brims with humor, melancholy and regret as it examines the lasting effect of choices made in the crucible of war.

Last Flag Flying stars Oscar[®] nominee Steve Carell (Best Actor, *Foxcatcher*, 2014; *The Big Short*, "The Office"), Emmy[®] winner and Oscar[®] nominee Bryan Cranston (Best Actor, *Trumbo*, 2015; "Breaking Bad," *The Infiltrator*), Oscar[®] nominee Laurence Fishburne (Best Actor, *What's Love Got to Do with It*, 1993; *The Matrix*, *Apocalypse Now*), Yul Vazquez (*Captain Phillips*, *The Infiltrator*), J. Quinton Johnson (*Everybody Wants Some!!*, "Hamilton"), Deanna Reed-Foster (*Southside with You*, "Chicago Fire"), and Oscar[®] nominee Cicely Tyson (Best Actress, *Southern Comfort*, 1972; *The Help*).

Last Flag Flying is directed by Richard Linklater (*Boyhood*, *Before Sunrise*, *Dazed and Confused*), written for the screen by Linklater & Darryl Ponicsan (*The Last Detail*), and based on the novel by Darryl

Ponicsan. The producers are Ginger Sledge, p.g.a., Richard Linklater, p.g.a., and John Sloss, p.g.a. Executive producers are Harry Gittes, Thomas Lee Wright, and Karen Ruth Getchell. Director of photography is Shane Kelly (*Boyhood*, *Everybody Wants Some!!*, *A Scanner Darkly*). Production designer is Bruce Curtis (*Everybody Wants Some!!*, *Bernie*, *Fast Food Nation*). Film editor is Sandra Adair, ACE (*Boyhood*, *Before Midnight*, *School of Rock*, *Dazed and Confused*). Music is composed by Graham Reynolds (*Boyhood*, *Before Midnight*, *A Scanner Darkly*, *Dazed and Confused*). Costume designer is Kari Perkins (*Boyhood*, *Mud*, *Bernie*). Casting is by Donna Belajac, CSA.

An Amazon Studios presentation. A Detour film production. A Zenzero Pictures/Cinetic Media production. A Richard Linklater film. Produced in association with Big Indie.

ABOUT THE PRODUCTION

Screenwriter-director Richard Linklater still vividly remembers his first impressions after reading Darryl Ponicsan's 2005 novel *Last Flag Flying* 12 years ago. "I immediately thought, 'Wow, this is a movie,'" says the five-time Oscar® nominee. "At that point, the war in Iraq was already a disaster and the book said a lot about these echoes of Vietnam in relation to Iraq. That really resonated for me. But mostly it was these three characters, Doc, Sal and Mueller. I loved those guys and wanted to dig into their lives to create a portrait of three middle-aged Vietnam vets."

Linklater took a stab at adapting the book for the big screen in 2006. But that early version, set in 2005, didn't pan out. "The timing wasn't right," Linklater recalls. "The culture back then wasn't ready to deal with the Iraq War, which was happening right in front of us with no end in sight. When you think about the history of war movies, the best ones usually arrive years later, when people are finally ready to start examining what happened. When it was clear the film wasn't happening back then, I remember talking to Darryl and telling him, 'This film is going to come back around.'"

Linklater and Ponicsan finally revisited ***Last Flag Flying*** a couple of years ago, reworking the script in significant ways. "I remember thinking, 'Instead of chasing current events, we can embrace it as a period film – we can set it in December 2003 at the time they catch Saddam Hussein,'" Linklater says. "We thought people might remember that moment, so it would ground the story in some kind of shared reality, which is going back to the original intent of the book."

Ponicsan, who served in the Navy in the 1960s, is also the author of *The Last Detail*, the basis for the acclaimed 1973 movie of the same name, which starred Jack Nicholson, the late Otis Young and Randy Quaid as Navy non-commissioned officers who make the most of a road trip on the way to a naval prison. Although Ponicsan conceived *Last Flag Flying* as a sequel to the earlier book, the revised screenplay veers significantly from the novel, particularly in terms of the central element of the characters' shared experiences in Vietnam.

Asked if ***Last Flag Flying*** is a sequel to *The Last Detail*, Linklater says, "The short answer is no. But it's a logical question because the book our movie is based on actually is a sequel to the book *The Last Detail*. The adaptation process has been a long journey, but where we've arrived is, I think, a unique place. Had the movie gotten off the ground back in '05 or '06, it might have been more of a sequel. The film didn't happen back then, but instead of going away, it just lingered, like the war itself. Such great characters were not going away."

Armed with the new screenplay, Linklater reached out to Ted Hope, the indie film producer (*21 Grams*, *In the Bedroom*, *American Splendor*) who now heads film production for Amazon Studios. "I've known Ted for a long time so I called him up, sent him the script and told him, I think this story's time has come. I think our culture's ready to examine the origins of our war in Iraq and what it felt like during this post-9/11 time, with the paranoia, the 'What the hell is going on?' feeling, and still trying to figure out what this war is about. I felt like the story would be more timely now and Ted agreed."

With Amazon Studios' backing secured, Linklater and his team faced the daunting challenge of who to cast as Doc, Mueller and Sal. "I started imagining the current actors who would be the right age for these characters," Linklater says. "It's a real sweet spot because there are so many good actors in that age range."

Linklater's gift for assembling perfectly calibrated ensemble casts has been a hallmark of his films since his 1993 teen classic *Dazed and Confused* and continued through the *Before* trilogy and the 12-years-in-the-making family drama *Boyhood*. His instincts proved spot-on once again for ***Last Flag Flying***, as he brought together Steve Carell, Bryan Cranston and Laurence Fishburne to play the once-close war buddies.

"Steve, Laurence and Bryan are three very funny guys, but each has his own sense of humor and a different vibe," Linklater says. "Their characters were like brothers 30 years ago, so we wanted to explore what it feels like in middle age when you're kind of thrust back in time."

CARELL GETS THE CALL

Steve Carell, who transitioned from such enduring comedies as "The Office" and *The 40 Year-Old Virgin* to his Oscar[®]-nominated dramatic performance in *Foxcatcher* and the 2015 hit *The Big Short*, jumped at the chance to go deep in a project helmed by Linklater. "Richard's a great director so that was the bait," Carell says. "And then when I heard about Laurence Fishburne and Bryan Cranston, I thought it would be really cool to work with them. That's heady company!"

Last Flag Flying's screenplay was also a major draw for the actor. "The script Richard wrote with Darryl was very moving and unique to the point where I don't really think of this as a war movie per se," Carell says. "I think of it as a relationship movie. It's a road trip. In a way, it could be a college reunion movie, because it's about these guys who haven't seen each other in 30 years, and they get back together because of this tragic event. They have to re-examine their relationships, re-examine who they are now, how they connect or don't connect as adults 30 years later. To me, the war is really a backdrop for the interdependencies between three guys, which I found fascinating."

To prepare for the role, Carell consulted with his father, a World War II veteran. "I never served in the military so when I took the part of Doc, I talked to him a lot," says the actor. "I remember stories he told me about being in the service and the demeanor of his fellow soldiers, and the sense of fear. When we were kids, my dad never talked to us about those details. He downplayed his experiences because he didn't want it to affect us in any adverse way. He was incredibly humble about the things he did. I thought about that a lot as I read the script and got ready to portray my character. I wanted to understand what these guys went through, even if it was only to a cursory degree."

Investing his character with low-key determination, Carell saw him as the "little brother" to Sal and Mueller. "I don't have the same demeanor as these other two guys but they took me under their wing in Vietnam," says the actor. As revealed over the course of ***Last Flag Flying***, Doc took the fall for his

friends and spent two years in a naval prison for a crime whose consequences still haunt all three of them. That was then. Now, Carell says, "Doc's pretty mild-mannered, quiet, contemplative. He enjoys a simple life, he values his family and that's really become the core of his existence."

Although Linklater had never worked with Carell before, he followed the actor's career closely and was confident he could embody Doc's soft-spoken strength. "I've seen Steve in just about everything he's done," Linklater says. "In addition to being such a fine actor, Steve's very sensitive, always thinking. And his interior life reads on camera really well. In ***Last Flag Flying***, the camera really picked up on his big-hearted quality. From that very first scene, he's got a cloud over him when Doc's literally being rained on and we have the camera move down on him like the world's slowly crushing the poor guy. Doc's the ultimate put upon character, but Steve brings so much humanity to the character that we really get into his journey, which is just about the toughest one someone could be taking. As I told Steve early on when we were talking, this is really Doc's story. It's a tough, complex part, but Steve pulls it off beautifully."

CHANNELING "MUELLER THE MAULER"

Veteran actor Laurence Fishburne appreciated the shared literary pedigree of ***Last Flag Flying*** and *The Last Detail*, a film he fondly remembers seeing a few years before landing his breakthrough role in Francis Ford Coppola's 1979 Vietnam War classic *Apocalypse Now*. "One thing that attracted me to the project had to do with the history of the *Last Flag Flying* book and how it related to *The Last Detail*, which was one of those quirky little movies from the 1970s that I grew up on," says Fishburne, who was Oscar®-nominated for his portrayal of Ike Turner in 1993's *What's Love Got to Do With It*. "***Last Flag Flying*** is also really interesting in the way that it deals with veterans from two different conflicts. You have these three Vietnam veterans but then you also have Washington, a veteran of the Iraq war. They have so many things in common. For me, this movie was a really interesting opportunity to show what people who return from these conflicts have to deal with."

In addition to the story's timely insights, Fishburne looked forward to re-teaming with Bryan Cranston, whom he first met when they both worked on Steven Soderbergh's feature *Contagion* a few years earlier. "Bryan and I got on really well then, so the opportunity to play a couple of characters who have a real history was something I just couldn't pass up," Fishburne says. "And then Steve Carell! He's so smart and beautifully understated, particularly in drama. You never know what he's going to say or how it's going to come out but you're always kind of like: 'Why didn't I think of that?'"

Fishburne, probably best known to audiences worldwide for his role as Morpheus in *The Matrix*, had a rich backstory to work with in developing his portrayal of Richard Mueller. Haunted by the violence he witnessed during his extended tour of duty in Vietnam, Mueller sought refuge in alcohol after the war before turning his life around and becoming the pastor of a small, predominantly African-American church. "The transition from civilian life to military life changes you," Fishburne says. "And if you survive the war and try to transition back into civilian life, that also requires you to change. It's a really complex journey."

Fishburne was the only actor Linklater had in mind for Mueller when he sent him the ***Last Flag Flying*** script. "We got to talking and he says, 'I was never a Marine in real life, but for three years, making *Apocalypse Now* in the Philippines, I was around a bunch of them.' 'Oorah! Semper Fi!' Fish has been in a few other military movies like *Gardens of Stone*, and has a history of playing soldiers," Linklater adds. "The way he plays him, you never doubt for a second that Mueller is a vet."

Fishburne gradually unmasks surprising facets of Mueller's personality as his measured pastor persona slips away after a few hours in the company of his former comrades. "When these old buddies get back

together, they fall back into the roles they had during the war,” says Linklater. “It takes a while, but Sal brings out the devil in the Reverend Mueller a little bit. When Sal almost gets them killed by taking on an 18-wheeler, Mueller cuts loose and unloads on him. At that point, it’s like the genie’s out of the bottle. And for the rest of the movie, it’s as though the Marine’s on one shoulder and the reverend is on the other. Fishburne does a fantastic job of letting those conflicts play out within his own psyche.”

BRYAN CRANSTON EMBODIES SAL

Before *Last Flag Flying* came to his attention, six-time Emmy® winner Bryan Cranston was planning to take a break from a packed schedule that included a Broadway play (“All the Way”), TV series (“Sneaky Pete”), movies (*The Infiltrator*, *The Disaster Artist*) and a book tour for his memoir, *A Life in Parts*. But the combined appeal of director, story and co-stars proved too compelling to resist for the “Breaking Bad” star.

“*Last Flag Flying* didn’t fit into the best time period because I was looking forward to not doing anything for a while,” Cranston says. “I know Richard makes courageous, daring films, but I wanted to look at the material because the thing that always wins me over is the story itself. From there I go to the character. *Last Flag Flying* checked all the boxes. I was also a big fan of Darryl Ponicsan and *The Last Detail* so when I heard Steve Carell and Laurence Fishburne were already attached, I was like ‘Yeah, this is great, let’s do it.’”

Cranston worked with Linklater to flesh out the character of Sal Nealon, an ex-Marine who has become a womanizing tavern owner in the years following the war. “Sal’s an interesting dude because he covers up a lot of his emotional baggage with all this energy, some of which is natural and some of which comes from various substances,” Cranston explains. “He has an oral fixation. He needs to either be talking or smoking or eating or drinking or chewing — he’s constantly doing something. He’s an irritant to Mueller, who might call him the piece of sand in the oyster. But out of that, Sal would say, comes a pearl.”

Sal was originally written as an Italian-American with a heavy Queens accent, but with Linklater’s blessing, Cranston suggested toning down that aspect of the character. “I asked Rick, ‘Can he be half Irish?’ Because my mother’s maiden name is Nealon, we put that into the story where he’s mostly Irish but also his mother’s half Italian, so that’s where ‘Salvatore’ comes from. He’s a little bit of a mixed-bag kind of old-school guy, which was really fun to play.”

Rough-and-tumble male camaraderie fuels much of *Last Flag Flying*’s dramatic friction — and humor. “These are not men who are going to tell each other ‘I love you’ — they just don’t do that,” Cranston points out. “But simply by being with each other, we don’t need to say it. We don’t need to hug and stuff like that. It’s like, ‘Come on, let’s have a drink!’ Sal self-medicates because he’s covering a lot of pain and guilt from his Vietnam War experience. He’s not comfortable revealing his feelings so he tamps it down primarily with alcohol. He considers himself the life of the party kind of guy, but on this journey he opens up and discovers that what’s really important is friendship.”

Linklater encouraged Cranston to give a big, loud performance that contrasts with Carell’s muted persona. “People might assume Steve would be the funny guy and Cranston would be more dramatic,” observes the director. “But in *Flag*, Bryan’s the funny crazy alpha male while Steve’s like the beta. Bryan’s a chameleon-type actor who really goes all in and loses himself in his character to become somebody else entirely. Anybody who can go from ‘Malcolm in the Middle’ to ‘Breaking Bad’ to playing LBJ — that’s really all you need to know. With *Flag*, Bryan brought so much energy and invention to Sal, it was really fun to watch him rock and roll in the part.”

REHEARSING FLAG

Before filming on *Last Flag Flying* began, Linklater spent a couple of weeks rehearsing in Los Angeles with Carell, Fishburne, Cranston, J. Quinton Johnson, who plays young Lance Corporal Charlie Washington, and Yul Vasquez who plays Colonel Willits. Raised in a tiny town outside of Dallas, Johnson currently stars as James Madison in the blockbuster Broadway musical "Hamilton." Now just 23 years old, Johnson caught his big break when Linklater cast him in the 2016 college comedy *Everybody Wants Some!!*.

"What's so great about Rick is that his process for *Last Flag Flying* didn't really change from the way he worked with the guys before we started shooting *Everybody Wants Some!!*," says Johnson, who researched his role by spending time in Austin with an ex-Marine who served in Iraq. "I remember the first day of rehearsal, I got off the plane at LAX, didn't even go to a hotel and bam! There they were: Bryan, Steve and Laurence with Rick and a reader, holed up in this little black-box theater figuring out scenes. From that very first day it felt intimate. These guys, masters of their craft, made me feel at ease, like we were just storytellers trying to find the best story."

Carell appreciated the opportunity to rehearse prior to production. "I haven't been able to do that in a long, long time," he says. "It was fun to sit down with Richard and Laurence and Bryan and the other members of the cast and actually go through the script."

Director and cast collectively teased out the key story points, with Linklater facilitating rather than micro-managing each actor's performance, according to Cranston. "Rick's a very laid-back dude," Cranston says. "He doesn't raise his voice. It's more like he'll come in and say, 'Do we want to say this or do we think it's stronger to say that?' Actors who need specific hands-on take-by-take direction — 'Here's where I need you to make your changes' — Rick's not that guy. He hires the actors he feels will take on that character, make it their own, come onto the set and present it in the strongest possible way. Rick made adjustments during the rehearsal period so that once we started production, it was basically 'Let's take that ship and sail.'"

The rehearsal period also served as an opportunity for the lead actors and Linklater to become acquainted with one another. "It was great just to hang out and get to know each other," the director says. "The rehearsal wasn't so much acting exercises as it was reading over the script, asking questions, defining the past for these characters. All these guys are super intelligent and they really wanted to dial into the reality for each of their characters, so that's what we did. I also did a lot of rewriting during that period based on what the actors were coming up with."

FILMING IN PENNSYLVANIA

The 32-day shoot began in the fall of 2016 when cast and crew assembled at the production's base of operations in Pittsburgh. Pennsylvania's versatile geography served as stand-in locations for Virginia, Delaware, Massachusetts and New Hampshire. "We shot in New York City and a few other places, but for the most part we were based out of Pittsburgh as a jumping-off point for the Northeast," says Linklater, who spent one long day at the end of production filming Carell, Fishburne and Cranston in and around Manhattan's Penn Station. "The people of Pittsburgh received us with open arms. They're highly skilled and extremely nice, so the crew blended right in with our group and made us feel at home. That was my big takeaway from shooting in Pennsylvania."

Linklater and producer Ginger Sledge enlisted longtime collaborators including cinematographer Shane Kelly, costume designer Carrie Perkins and production designer Bruce Curtis. "Bringing in key department heads who've worked with me numerous times made everything much more efficient on the communication front because we really speak each other's language," Linklater explains. "Plus, I felt like I'd already shot this movie many times in my head over the years."

Last Flag Flying's second act takes place largely on trains as the three Vietnam vets, along with Corporal Washington, escort Larry Jr.'s casket north from Delaware to New Hampshire. Sledge contacted Amtrak officials six months before production began to coordinate train locations. "I'm an avid Amtrak rider myself so I know the trains really well," Sledge says. "It was exciting to make a movie with a lot of train scenes. The Amtrak representative who handled film, commercials and TV for 35 years retired, and a new person came in so it took a while to get all of our plans in place. But in the end, they came through with pretty much everything we asked for."

Kelly, who filmed Linklater's acclaimed *Boyhood* on 35 millimeter film stock, switched to Panasonic's VariCam video rig for *Last Flag Flying*. "It's a wonderful camera," says Kelly. "It made my life easier because of the tight schedule and modest budget. Sometimes we had big night exteriors so I had to ramp up the ISO settings to capture the low light. The VariCam handles that so well. It's also great for skin tones and mixed color temperatures. I did a lot of that in this movie, especially with city streets, where you have a lot of mixed light. I wanted to embrace that."

In contrast to his previous collaboration with Linklater, the brightly hued *Everybody Wants Some!!*, the somber tone of *Last Flag Flying* offered Kelly a bracing change of pace. "It really allowed me to go dark and push myself into different areas that I haven't had the chance to explore," says the cinematographer.

Linklater modeled the visual aesthetic for *Last Flag Flying* in part on some of his favorite character-driven films of the 1970s. "It was kind of fun to mirror that look of those grungy '70s movies since our characters lived through that period," he says. "It was one more thing on the palette."

The film's emotional atmosphere is also reflected in its look, including the nearly constant bleakness of the weather. "This movie has a certain texture, not just photographically, but the overall feel including the production design has this wintry vibe, with the rain, and the December-ness of this story," Linklater explains. "If the sun came out, we'd go inside. Most films are the other way: 'Oh it's raining, it's cloudy, let's go to a covered set.' We were just the opposite, 'Oh it's sunny, we've got to go inside.'"

The production itself proved to be a relaxed, collegial group effort. "On set, Linklater gives not only the actors but the entire crew the freedom to do their thing," Fishburne recalls. "We'd gather in Richard's trailer every morning for 20 minutes or so and talk about the day's big scenes, read through the script and express our ideas. Richard talked to Shane about the shot. He talked to us about the emotional content of the scene, but didn't really belabor it. He's confident in his own ability and has the same kind of confidence in everybody else's ability, which is really a nice way to work. It was like preparing a great meal where you collect the freshest ingredients you can get on the day, and then you go in the kitchen and have a good time."

VIEWING CASKETS ON VETERANS DAY

One of the most memorable sequences in *Last Flag Flying* was shot at a Pennsylvania airport hangar reconfigured by production designer Curtis to double as Dover Air Force Base. As dramatized in the film, the Delaware facility receives caskets of dead soldiers shipped from overseas and arranges transportation to Arlington Cemetery or other burial sites.

Filming at the hangar began on November 9. "It was the day after the presidential election, and I'll never forget it," says Linklater. "I walked into that set with Bruce and looked at five flag-draped coffins, and this huge American flag on the wall. When I saw all those flags, I really sensed the depth of that scene and the tragedy and the feeling of having soldiers in boxes being shipped home to their families. There were moments like that throughout the shoot where you understand the tragic underpinnings of war in general and the specifics of this movie — it just hits you constantly."

Cranston also remembers the four-day shoot on the Dover AFB stand-in set, which extended through Veterans Day 2016. "The first time we saw five or six caskets draped in American flags, lying in state, everybody got quiet," Cranston recalls. "Even though we knew there was nobody in those caskets, you're acting and projecting so it becomes real to you that there's a human being lying in each one of these caskets. They served their country and died doing so. Filming this scene on Veterans Day really embellished the whole experience and forced us all to ask ourselves, 'What does this mean to me?'"

Fishburne was also moved by the sequence in which Colonel Willits, played by Yul Vazquez (*The Infiltrator*), fails to dissuade Doc from opening the casket to look at his son's mangled body. "It was humbling," he says. "You realize the huge debt we owe to all the men and women who serve in the armed forces, fight in all these different conflicts and then, if all goes well, come home. Maybe they're intact or maybe they come home a bit broken. We really owe them a great deal of gratitude, respect and honor. I think that's the big takeaway, and I hope we honor their sacrifice in the way we tell this story."

FINAL TOUCHES

After principal photography wrapped in late 2016, Linklater worked with editor Sandra Adair to shape the final cut. "The performances are an embarrassment of riches so the challenge really had to do with trying to get the film down to a manageable length," Adair says. "There was so much material to go through, I tried to be very meticulous about pulling out the gold from every single take."

Adair, who has worked on all of Linklater's movies dating back to *Dazed and Confused*, has developed strong instincts about what the director looks for in a performance. "Rick's particularly attuned to the words and the way he visualized the characters, so that's the thing I really pay attention to," says the editor. "He's looking for nuances that other people probably wouldn't pick up on. Once I can see all the takes back to back, I can usually home in on the nuance he's going for. It's usually the last take, because once he hears what he wants to hear, he moves on. But sometimes the last take doesn't work with the thing that comes before it or the thing that comes after it. You just have to find the right juxtaposition between one person's performance and the next person's performance to make them all feel like they're happening in the same moment."

To score *Last Flag Flying*, Linklater turned to his frequent collaborator Graham Reynolds. The Austin-based composer created a set of Americana-flavored cues in keeping with the film's subtle shifts in mood. "Figuring out the exact music palette is always a delicate thing," says Reynolds, who previously provided music for Linklater's *Before Midnight*, *Bernie* and *A Scanner Darkly*. "For *Last Flag Flying*, it's a

relatively simple palette. It's not so much manipulating the audience into some emotion that's not there. It's more about supporting the emotion that's already in the scene and heightening it just a little bit. First and foremost I wanted to find a role for music in the film without messing up the amazing chemistry this cast already has."

After Linklater showed him a rough cut, Reynolds devised a few basic themes. "There's a road trip theme, because the film includes that element of a fun buddy movie. But there's also this weight and heaviness, so we have music dealing with the dead son, whose coffin keeps appearing. And there's also this intimate friendship theme. Here and there, we layer these themes on top of each other."

To further emphasize the story's elegiac undertones through music, Linklater invoked the sensibilities of American master Bob Dylan. "I told Graham a few times, 'Let's just think, if Dylan was scoring this, what would he do?'" Linklater recalls. "Dylan kind of hovered all over this movie. His music bridges the two wars, Vietnam and Iraq. He's older than the guys in our movie, but not by that much."

Linklater used the Dylan track "Not Dark Yet" to play over the closing credits. "It's really the perfect sentiment and getting that song was a big coup," he says. In another nod to rootsy Americana, ***Last Flag Flying*** features a performance by The Band's Levon Helm as Doc oversees the burial of his son. In the climactic sequence, Helm can be heard singing "Wide River to Cross." "My editor Sandy Adair actually suggested that track," Linklater says. "Levon delivers such a yearning vocal I realized this was the way to go."

A BITTERSWEET ROAD MOVIE

Stepping back from his role as the grieving father who drives the narrative in ***Last Flag Flying***, Carell takes particular note of the film's lighter moments. "When you hear the setup for ***Last Flag Flying***, it sounds pretty dark, but there's a lot of funny stuff as well," Carell says. "Richard takes great pains to not beat people over the head with the moral of the story. He has a light touch and everybody just wanted the behavior to feel right and honest. That's the kind of truth-telling we were going for."

That juxtaposition of humor and tragedy is something Linklater has touched on in previous films. "It's kind of my worldview anyway," he says. "I see life as a dark comedy where it's kind of sad, but with humor on top of it. On the most basic level, I love these characters so much, I just wanted to see them come to life through this ensemble."

An exploration of friendship forged in wartime and tempered by the passage of time, ***Last Flag Flying***, like many of the director's films, challenges audiences to draw their own conclusions. "I personally have things to say about war, which I could be very didactic about, but I felt like this movie wasn't the place for that," Linklater says. "I hope people react to this movie on a lot of different levels because there are a lot of things to process: a nation going to war, the notions of sacrifice and what that means for our culture and our world. I feel comfortable dealing with all of that on a human scale. I think whenever you can get people thinking about these issues, it's worth doing a film like ***Last Flag Flying***."

ABOUT THE CAST

STEVE CARELL (Larry "Doc" Shepherd) is an Academy Award[®]-nominated actor who has established himself as a multi-talented force in Hollywood. First gaining recognition for his contributions as a correspondent on Comedy Central's Emmy[®] Award-winning "The Daily Show with Jon Stewart," Carell has successfully segued from the small screen to above-the-title status on the big screen, both in big-budget films and arthouse indies. Carell enjoyed an eight-year run playing pompous paper-company manager Michael Scott on the Emmy[®]-nominated NBC comedy "The Office," adapted from Ricky Gervais' acclaimed British series of the same name. For the role, Carell was nominated for six Emmys[®] for Best Lead Actor in a Comedy Series and won a Golden Globe[®] Award for Best Performance by an Actor in a Television Series – Musical or Comedy. Carell was also nominated four times for a SAG Award[®] and won two as part of the show's ensemble.

In 2014 Carell starred alongside Mark Ruffalo, Channing Tatum and Vanessa Redgrave in Bennett Miller's *Foxcatcher*. For his revelatory performance, Carell received Oscar[®] and Golden Globe[®] nominations for Best Actor as well as SAG Award[®] (Outstanding Performance by a Male Actor in a Leading Role) and BAFTA (Best Supporting Actor) nominations.

This fall Carell stars opposite Emma Stone in *Battle of the Sexes*, helmed by the *Little Miss Sunshine* directing duo of Jonathan Dayton and Valerie Faris, with a script by Academy Award[®] winner Simon Beaufoy (*Slumdog Millionaire*). Centering on the epic 1973 tennis match between Billie Jean King (Stone) and Bobby Riggs (Carell), the film will be released by Fox Searchlight on September 22, 2017.

Carell recently completed production on *Beautiful Boy*, for director Felix van Groeningen. Amazon Studios will distribute the film, which chronicles meth addiction and recovery through the eyes of a father who watches his son struggle with the disease.

In 2010 Carell lent his vocal talents to the animated feature *Despicable Me*, playing the lead role of Gru. The international smash hit led to a sequel in 2013 and another in 2017, with Carell voicing both Gru and long-lost twin brother Dru in *Despicable Me 3*.

In 2016 Carell starred in Woody Allen's *Café Society* opposite Blake Lively, Parker Posey, Kristen Stewart, Jesse Eisenberg and Corey Stoll. He had previously worked with Allen on *Melinda and Melinda* (2004). Carell also starred in *The Big Short*, for which he received a Golden Globe[®] nomination for his performance as real-life money manager Mark Baum. The film was recognized with a SAG Award[®] nomination for Best Ensemble and a Golden Globe[®] bid for Best Motion Picture Comedy.

Carell's first lead role in a feature film came in *The 40-Year-Old Virgin*, which he co-wrote with director Judd Apatow. In addition to becoming a worldwide box-office sensation in 2005, the film earned Carell and Apatow a WGA Award nomination for Best Original Screenplay. Carell was a member of the ensemble in the acclaimed indie *Little Miss Sunshine*, sharing in a SAG Award[®] win for Outstanding Performance by a Cast in a Motion Picture.

Other film credits include *Freeheld*, opposite Julianne Moore and Ellen Page; *Get Smart*, alongside Anne Hathaway and Alan Arkin; *Crazy, Stupid, Love*, opposite Julianne Moore, Ryan Gosling and Emma Stone; *Seeking a Friend for the End of the World*, with Keira Knightley; *Hope Springs*, opposite Meryl Streep and Tommy Lee Jones; *The Incredible Burt Wonderstone*, co-starring Jim Carrey and Steve Buscemi; *The Way Way Back*, opposite Toni Collette and Allison Janney; *Alexander and the Terrible, Horrible, No Good,*

Very Bad Day, with Jennifer Garner; and both *Anchorman: The Legend of Ron Burgundy* and *Anchorman 2: The Legend Continues*, alongside Will Ferrell, Christina Applegate and Paul Rudd.

Carell's additional voice acting work includes playing the Mayor of Whoville in *Dr. Seuss's Horton Hears a Who!* and Hammy in *Over the Hedge*.

In 2016 Carell and his wife, actress Nancy Carell of "Saturday Night Live," premiered two seasons of a TBS police comedy series they created, "Angie Tribeca." Carell serves as executive producer, writer and director on the show, which stars "Office" alum Rashida Jones.

Born in Massachusetts, Carell currently resides in Los Angeles with his wife. He is a proud father of a daughter and a son.

BRYAN CRANSTON (Sal Nealon) is an Academy Award® nominee, four-time Emmy® Award winner and a recipient of Tony Award®, Golden Globe® and SAG Awards®.

On stage, Cranston made his Broadway debut as President Lyndon B. Johnson in "All the Way," by Pulitzer Prize-winning playwright Robert Schenkkan. He won a 2014 Tony Award® for his performance, as well as a Drama Desk, Outer Critics Circle, and Theater World Awards (Outstanding Actor in a Play). Cranston went on to produce the film adaptation of the play through his production company, Moonshot Entertainment, along with Steven Spielberg's Amblin Television and Tale Told Productions. It premiered on HBO in May 2016 and was nominated for eight Emmy® Awards, including Outstanding Television Movie and an individual nomination for Cranston (Outstanding Lead Actor in a Limited Series or Movie). Additionally, "All the Way" was nominated for four Critics' Choice Awards including Best Television Movie and an individual nomination for Cranston. He received a Golden Globe® nomination and won the SAG Award®.

Moonshot Entertainment has also developed the drama series "Sneaky Pete," for Amazon, and the animated series "SuperMansion," for Crackle. "SuperMansion" received two Emmy® nominations and was recently picked up for a third season. "Sneaky Pete" was picked up for a second season.

In 2015 Cranston starred as the title character in Jay Roach's *Trumbo*. His performance garnered him Best Actor nominations for an Academy Award® and a Golden Globe®, as well as SAG, BAFTA and Critics' Choice award nominations.

Cranston's other film credits include Dean Israelite's *Power Rangers*, John Hamburg's *Why Him?*, Brad Furman's *The Infiltrator*, Gareth Edwards' *Godzilla*, Ben Affleck's *Argo*, Len Wiseman's remake of *Total Recall*, Nicholas Winding Refn's *Drive*, Steven Soderbergh's *Contagion*, Brad Furman's *The Lincoln Lawyer*, Jonathan Dayton and Valerie Faris' *Little Miss Sunshine*, Steven Spielberg's *Saving Private Ryan* and Tom Hanks' *Larry Crown* and *That Thing You Do!* The actor has also lent his voice to DreamWorks Animation films *Kung Fu Panda 3* and *Madagascar 3: Europe's Most Wanted*.

On television, Cranston's portrayal of Walter White on AMC's "Breaking Bad" garnered him four Emmys®, four SAG Awards® and a Golden Globe®. He holds the honor of being the first actor in a cable series (and the second lead actor in any series) to receive three consecutive Emmy® wins. As a producer on "Breaking Bad," Cranston won two Emmys® and a Producers Guild of America (PGA) Award, for Outstanding Drama Series.

Behind the camera, Cranston was nominated for the Directors Guild of America (DGA) Award for helming episodes of "Breaking Bad" (in 2014) and ABC's "Modern Family" (in 2013 and 2014). He also wrote, directed and acted in the original romantic drama *Last Chance*, as a birthday gift for his wife and star of the film, Robin Dearden.

The actor's career began with a role in the television movie "Love Without End," which led to him being signed as an original cast member of ABC's "Loving." He went on to appear as Hal on Fox's "Malcolm in the Middle," which ran for seven seasons and for which Cranston was nominated for a Golden Globe® and three Emmys®.

Cranston is a spokesperson and longtime supporter of the National Center for Missing & Exploited Children (NCMEC). NCMEC is the leading nonprofit organization in the U.S. that works with law enforcement, families and professionals on issues related to missing and sexually exploited children.

LAURENCE FISHBURNE (Reverend Richard Mueller) has achieved an impressive body of work as an actor, producer and director. He may be best known for his role as Morpheus in the Wachowski siblings' blockbuster *Matrix* trilogy, but his many film credits include Academy Award® nominee John Singleton's *Boyz n the Hood* and *Higher Learning*, Steven Spielberg's *The Color Purple*, Steven Zaillian's *Searching for Bobby Fischer*, Clint Eastwood's *Mystic River* and the cult classics *Deep Cover* and *King of New York*.

Fishburne's versatile acting has won him many awards in theater, film and television. In 1992 he won a Tony Award® for his portrayal of Sterling Johnson in August Wilson's *Two Trains Running*. He won his first Emmy® Award in 1993 for "The Box" episode of "Tribeca" and his second came for his one-man show, "Thurgood," in 2011. In 1993 Fishburne earned a Best Actor Oscar® nomination for the Tina Turner biopic *What's Love Got to Do with It*. He was an Emmy® Award nominee and an NAACP Image Award winner for his starring role in the 1997 telefilm "Miss Evers' Boys," which he also executive produced. In fact, Fishburne has been nominated 18 times for NAACP Image Awards, with five wins — most recently for his role in ABC's "Black-ish" (2015).

Fishburne starred in his first television show at age 10, the daytime drama "One Life to Live." He made his feature film debut at 12 in *Cornbread, Earl and Me*. At 15 Fishburne appeared in Francis Ford Coppola's *Apocalypse Now*, the first of many cult classics destined to define his long career.

Most recently, Fishburne starred in the blockbuster *Batman v. Superman: Dawn of Justice*, alongside Ben Affleck, and *Passengers*, with Jennifer Lawrence and Chris Pratt. For his work in A&E's miniseries remake of "Roots," co-starring Forest Whitaker and Anna Paquin, Fishburne received a 2016 Emmy® nomination for Outstanding Narrator. He also completed "Bronzeville," a 10-episode audio drama written by *A History of Violence* scribe Josh Olson, and "Madiba," a BET miniseries in which Fishburne starred as Nelson Mandela.

In 2000 Fishburne founded Cinema Gypsy Productions with his longtime manager and producing partner, Helen Sugland. They have produced a number of acclaimed projects, including the features *Five Fingers*, *Akeelah and the Bee*, *Once in the Life* and *Hoodlum*, as well as television projects "Thurgood," "Always Outnumbered" and "Miss Evers' Boys" (all for HBO). Currently, they produce ABC's hit series "Black-ish," co-starring Anthony Anderson and Tracee Ellis Ross. The show received a 2016 Emmy® nomination for Outstanding Comedy Series. Cinema Gypsy is also producing an adaptation of *The Alchemist* at TriStar.

Fishburne has served as an Ambassador for UNICEF since 1996. In 2007 he was honored by Harvard University as Artist of the Year, for "Outstanding Contributions to American and International Performing Arts," in addition to his humanitarian efforts.

J. QUINTON JOHNSON (Washington) currently stars as Hercules Mulligan/James Madison in the smash stage hit "Hamilton" on Broadway.

He made his professional debut in Richard Linklater's 2016 feature *Everybody Wants Some!!* opposite Blake Jenner and Zoey Deutch. Linklater discovered Johnson at the University of Texas, where he was one of the stars of the university's theater program. Johnson then went on to star in ABC's musical reboot of "Dirty Dancing" as Sarah Hyland's love interest Marco and land a recurring role as Neptune opposite Pierce Brosnan in the AMC series "The Son."

ABOUT THE FILMMAKERS

RICHARD LINKLATER (Director, Screenwriter) is the filmmaker responsible for such films as *Dazed and Confused* (1993), regarded as a coming-of-age classic; *Before Sunrise* (1995), for which he won the Berlin Film Festival Silver Bear Award for Best Director; *Before Sunset*, which earned him an Academy Award® nomination for Best Adapted Screenplay; and *Boyhood* (2014), which won multiple BAFTA and Golden Globe® Awards and an Academy Award® for actress Patricia Arquette. He also directed such diverse films as Western/gangster picture *The Newton Boys* (1998), animated feature *Waking Life* (2001), real-time drama *Tape* (2001), hit comedy *School of Rock* and, most recently, *Everybody Wants Some!!* (2016).

In 1991 Linklater's made his breakthrough with *Slacker*, an experimental narrative revolving around 24 hours in the lives of 100 characters. By then he had already made many shorts and completed a Super 8 feature, *It's Impossible to Learn to Plow By Reading Books* (1988).

Other film credits include *Suburbia* (1997), *Bad News Bears* (2005), *A Scanner Darkly* (2006), *Fast Food Nation* (2006), *Inning by Inning: A Portrait of a Coach* (2008), *Me and Orson Welles* (2009), *Bernie* (2012) and *Before Midnight* (2013). On the small screen, he created and directed the 2012 travel show "Up to Speed" and executive-produces the "School of Rock" television series.

Linklater serves as the artistic director for the Austin Film Society, which he founded in 1985 to showcase films from around the world that were not typically screened in Austin. Now one of the nation's top film organizations, the Austin Film Society shows hundreds of films a year, operates educational programs and since 1996 has given out more than \$1.5 million in grants to Texas filmmakers.

DARRYL PONICSAN (Screenwriter, Novelist) is an acclaimed novelist and screenwriter for film and television. He is the author of nine novels under his own name and four more under the pseudonym Anne Argula. In addition to *Last Flag Flying*, his books include *The Last Detail*, *Goldengrove*, *Andoshen, Pa.*, *Cinderella Liberty*, *The Accomplice*, *Tom Mix Died for Your Sins*, *The Ringmaster*, *An Unmarried Man*, *Homicide My Own*, *Walla Walla Suite*, *Krapp's Last Cassette* and *The Other Romanian*.

His feature screenwriting credits include *The Last Detail*, *Cinderella Liberty*, *Taps*, *Visionquest*, *The Boost*, *Nuts*, *School Ties* and *Random Hearts*. His work for the small screen includes the telefilms "The Girl Called Hatter Fox" and "The Enemy Within" as well as the series "The Mississippi."

He won an NAACP Image Award for Best Screenwriter and was nominated for Golden Globe® and WGA Awards for *Cinderella Liberty*. He was also nominated for a WGA Award for "A Girl Called Hatter Fox." Ponicsan received an Edgar Allan Poe Award nomination for *Homicide My Own* (writing as Anne Argula).

Prior to his writing career, Ponicsan taught high school English for three years in upstate New York and then enlisted in the U.S. Navy, spending most of that time at sea as part of an amphibious squadron. After the Navy, he was a social worker for Los Angeles County in Watts, where he was on assignment when the 1965 riots broke out. Later he went back to teaching until the publication of his first novel, *The Last Detail* (1970), afforded him the means to write full time.

Ponicsan was born and raised in Shenandoah, Pennsylvania, an anthracite coal mining town. His family moved to Ringtown, a farming community six miles away, where he attended high school. He earned an undergraduate degree in psychology and English from Muhlenberg College in Allentown, Pennsylvania, and a master's degree from Cornell.

He is married to Cee Cee Ramos, his second wife. They have two children and two grandchildren. He divides his time between Sonoma and Palm Springs, California.

CREDITS

Directed by
RICHARD LINKLATER

Screenplay by
RICHARD LINKLATER & DARRYL PONICSAN

Based on the Novel by
DARRYL PONICSAN

Produced by
GINGER SLEDGE, p.g.a.
RICHARD LINKLATER, p.g.a.
JOHN SLOSS, p.g.a.

Executive Producers
HARRY GITTES
THOMAS LEE WRIGHT

Executive Producer
KAREN RUTH GETCHELL

Director of Photography
SHANE KELLY

Production Designer
BRUCE CURTIS

Film Editor
SANDRA ADAIR, ACE

Music by
GRAHAM REYNOLDS

Costume Designer
KARI PERKINS

Casting by
DONNA BELAJAC, CSA

STEVE CARELL

BRYAN CRANSTON

LAURENCE FISHBURNE

YUL VAZQUEZ

J. QUINTON JOHNSON

DEANNA REED-FOSTER

and CICELY TYSON

An
AMAZON STUDIOS
Presentation
A DETOUR Filmproduction

A
ZENZERO PICTURES/CINETIC MEDIA
Production

A
RICHARD LINKLATER
Film

Produced in Association with
BIG INDIE PICTURES

Unit Production Managers
GINGER SLEDGE
KAREN RUTH GETCHELL

First Assistant Director
VINCE PALMO

Second Assistant Director
SUSAN COYLE

CAST

Sal Nealon	BRYAN CRANSTON
Reverend Richard Mueller	LAURENCE FISHBURNE
Larry "Doc" Shepherd	STEVE CARELL
Washington	J. QUINTON JOHNSON
Ruth	DEANNA REED-FOSTER
Colonel Wilits	YUL VAZQUEZ
John Redman	GRAHAM WOLFE
O'Toole	JEFF MONAHAN
DAFB Guard	DONTEZ JAMES
Mother (Irene)	TAMMY TSAI
Angry Father	RICHARD BARLOW
Grieving Mother	CATHY O'DELL
Rental Truck Employee	JANE MOWDER
Anorak	RICHARD ROBICHAUX
Raincoat	JERRY LEE TUCKER
Hyped-up Employee	MARC MOORE, JR
Phone Shop Clerk	KATE EASTON
Mrs. Hightower	CICELY TYSON

Front Desk Motel Employee	SARAH SILK
Leland	TED WATTS
Girl At Wake	LEE HARRINGTON
Larry Jr. (Voice)	SAMUEL DAVIS
Stunt Coordinator	JASON SILVIS
Utility Stunt	BILL ANAGNOS
	CHAD KNORR
	ERIC W. LEKSELL
Post Production Supervisor	NANCY KIRHOFFER
Assistant Unit Production Manager	BART LIPTON
Art Director	GREGORY WEIMERSKIRCH
Set Decorator	BEAUCHAMP FONTAINE
Property Master	LEILA DALLAL
Assistant Property Master	JEREMIAH TINSLEY
Leadman	JOSH HADLEY
Set Dressers	TIM BARNHILL
	PETER JOHNSON
	CHARLES MILLER
	MARK PASQUAILE
	SHAWN SHELPMAN
On Set Dresser	FREDDY PHELPS
Buyer	BARBIE PASTORIK
Art Department Coordinators	MAGGIEADAMS
	FRANCINE BYRNE
Set Dec Staff Assistant	LUCAS ESTEVES
Assistant Art Director	CHRISTINA MYAL
Set Designers	ADELE PLAUCHE
	LINDSAY CODA
Art Department Staff Assistant	COREY SWEAZEN
Assistant Props	ZANE SHAPIRO
"A" Camera 1st AC	DEB PETERSON
"A" Camera 2nd Ac	AMANDA ROTZLER
A Camera Operator/SteadyCam	ARI ROBBINS
"B" CAMERA 1st AC	COLIN SHEEHY
"B" Camera 2nd AC	BENEDICT BALDAUFF
Camera Staff Assistant	JAMES MCLELLAN
Digital Imaging Technician	CURTIS ABBOTT

Crane Operators	BRANDON DAWKINS JAMIE DAWKINS PAUL GOROFF BRADY WESTON
Video Assist	DOUG STANCZAK
Video Utility	CHRIS MORAN
Production Sound Mixer	CHRIS STROLLO
Boom Operator	ANTHONY CARGIOLI
Sound Utility	JAMES LAFARGE
Gaffer	JON "MOMO" MORRISON
Best Boy Electric	MATT FEILER
Set Electrician	ALLAN BARCH
Set Electrics	TRAVIS JOHNSTON TOM KLABNIK BEN MACENSKY TOM MORRISON JAMES "AMISH" SCHULZE NICK YOST
Rigging Gaffer	JOHN ROUSH
Rigging Best Boy	ZACH MULVIHILL
Rigging Electricians	LEX CROW JOE MCDONALD TYLER MORRISON ZORAN ZDRNJA
Dimmer Board Operator	KEVIN HOGAN
Key Grip	BART FLAHERTY
Best Boy Grip	MIKE ZINOBILE
"A" Camera Dolly Grip	BRIAN BUZZELLI
Grips	JOHN CURTOLA SEAN FLAHERTY JOHN THURNER JOHN TREMBA
Additional Grip	NICK ZINOBILE
Rigging Key Grip	BRIAN POWERS
Rigging Best Boy Grip	DAVE PIPIK
Rigging Grips	DAVE ANTONETTI KC BRADY
Special Effects Coordinator	RAY TASILLO

SFX Foreman	JASON TROSKY
SFX Technicians	JACOB HAYS BRANDONN PETRI
Costume Supervisor	VIRGINIA SMITH PHILLIPS
Key Costumers	BOBBI-JO NAPOLETANO ANGELA VESCO
Costumer	JAMES EIDEL
Set Costumer	LINDSAY MAYFIELD
Costume Staff Assistant	BRIAN FERRARO
Makeup Department Head	DARYLIN NAGY
Makeup Artist	SHARYN CORDICE
Hair Department Head	KAREN LOVELL
Key Hair Stylist	ROSALEE RIGGLE
Script Supervisor	BROOKE SATRAZEMIS
Location Manager	KENT JACKSON
Key Assistant Location Manager	JAKE SILVER
Assistant Location Managers	JENNIFER MANYPENNY BARRY STEPHENS
Locations Coordinator	PHIL PIERRE
Unit Staff Assistants	STEVE FABER XANDER HENDRICKSON JOSHUA JENKS BRANDON MARLAN
Set Medics	CASEY LAROCCO JAMES DICKERSON
Construction Medics	JIMMY SMERECKY
Rigging Medic	KEITH BRADLEY
Production Accountant	ROSS MICHAELS
1st Assistant Accountant	LUCY KIM ROBERTSON
2nd Assistant Accountant	ROBERT JOHNSTON
Production Coordinator	EVELYN CHAFIN
Assistant Production Coordinator	ERICA SPERBER
Production Secretary	SARAH SANTONI
Office PAs	ELAINA LAUGHLIN MITCHELL POLJAK JESSICA DUPAL

Payroll Accountant	JIM SWIDARSKI
Accounting Clerk	SARAH JACOBS
2 nd 2 nd Assistant Director	JONATHAN MEDEIROS
Pittsburgh Casting Associate	MISSY FINNELL
Background Casting	CHELSEA LYNN PETERSON
Background Casting Assistant	LEILA ELHILAL
Stand-in Mr. Carell	KEVIN MAIER
Still Photographer EPK	WILSON WEBB MICHAEL MATTIOLI
Libra Head Technician	JASON CORTAZZO
Talon Head Technician	KEITH SEYMOUR
Key Set Production Assistant	CIARA D'ALTORIO BARTH
Production Assistants	BRIANNA CHARNEY ANA DRASINOVER JENNA JOHNSON KAMARI SOMERS STEPHEN TURSELLI
Assistant To Mr. Linklater	KIRSTEN MCMURRAY
Assistant To Ms. Sledge	MELISSA ROTONTO
Assistant To Mr. Sloss	JEREMY STERN
Assistant To Mr. Cranston	DIANE GALARDI
Assistant To Mr. Fishburne	GREGORY HAYNES
Construction Coordinator	BUSTER PILE
Construction Foreman	MIKE RICHER
Construction Buyer	LISA BRADLEY
Construction Gangbosses	CHARLES "CHIP" ECCLES MIKE "BUBBA" MATESIC SCOTT WOOD
Propmakers	MATTHEW FERRAGONIO NIKO GOMEZ BILL HUEMRICH ROY KALBERER MIKE MCKEE CODY PILE MATT WILLIAMSON
Laborers	JON HUBER

	SHAWN TAMBELLINI
Lead Scenic	CHRIS ST. PIERRE
Scenic Foreman	JOSH BONNETT
Scenic Gangboss	TIM MCGRANE
Set Painters	DOUG BRUNNER
	DARIEN D'ALFONSO
	NICK FALWELL
	KEITH KNIGHT
	KYLE FISHER
	DUSTIN JORGENSEN
On-set Painter	GREG PUCHALSKI
Key Greens	GREG JONES
Greens Gangboss	PAUL VON ARX
Greensman	PAUL DVORCHAK
Transportation Coordinator	DON KRAUS
Transportation Captain	BYRON ROLAND
Transportation Captain	SHAWN GREB
Dispatcher/DOT Compliance	ANGELO SOTEREANOS
Transportation Drivers	BERNIE ACKERMAN
	ZACHARY BROCATO
	SEAN CAREY
	NICK CHASKO
	PAULA COLLINS
	CARMEN COSTA
	ART COUGHENOUR
	MICHAEL DAVIN
	CURTIS FUQUA
	LEE GIOVENGO
	MIKE GODDARD
	RON GODDARD
	DAVE HILL
	STEVE HOUGH
	KATHY JANDROKOVICH
	JAMES JOHNSON
	MIKE KONDOS JR.
	TERRANCE MAHONEY
	DOMINIC MECCHIA
	SCOTT MINCHER
	AL ODDO
	ROY PAUL
	JOSEPH PROSDOCIMO

PATRICK RICHERT
MIKE RILEY
JOHN SCOTT
JOE SWEDISH
Picture Car Wrangler JOHN MAK SIN

Craft Service LELA CHECCO
Craft Service Assistants FARRAH BOGO
JEREMY "SPIKE" SPEICHER
Catering LOCATION GOURMET INC
Cook/Driver DANIEL NORTON
Catering Assistants ORIE HAW
BAILEY STRAUSS
TIM WALBERT

Military Advisors
MUSA MILITARY ENTERTAINMENT CONSULTING, INC.
GREG BISHOP

On-set Military Technical Advisor JAMES BANE

NEW YORK ADDITIONAL CREW

Key 2nd AD DAN SHORT
NY Unit Production Coordinator MICHAEL BRANT
Payroll/1st Assistant Accountant STEVE LOFF
Art Director DOUG HUSZTI
A Camera Operator/Steady Cam IAN WOOLSTON-SMITH
NY Unit Location Manager LEN MURACH
Key Asst Location Manager ZACK WEISZ
Caterer PETER MARSHARK
Craft Services MARSHARK CRAFT SERVICE
ASST. Costume Designer VERA CHOW
Costume Supervisor LISA FRIES
Costumer OLIVIA FUKS
Best Boy Electric TIM HEALY
Extras Casting HUNTER LYDON
Key Grip TOMMY "POPCORN" LOWRY
Propmaster ZACH BADALUCCO
Assistant Prop Master JAMES KLOTSAS
Props Assistant SEAN WADE
Set Decorator RON VON BLOMBERG
Leadman TIM ZYDEL

Sound Mixer	SCHAVARIA REEVES
Boom Operator	FRITZ FRANCOISE
Transportation Captain	JIMMY LEAVEY
Video Assistant	REGGIE OLSON
Video Utility	ADAM SMELIN
Parking Coordinator	JOSE TEJADA
Set Medic	ROB CARMICHAEL

DRONE UNIT

Camera Operator	JESSAR NYGARD
Drone Pilot	LUCAS MCGOWEN
Drone Engineer	PHILLIP SALISBURY

POST PRODUCTION

Assistant Editor	LUKE PEBLER
Post Production Coordinator	DAVID TOWNSEND
Post Production Assistant	CARISSA BITTLE
Supervising Sound Editor /Re-recording Mixer	TOM HAMMOND
Dialog Editors	WAYNE BELL MILES FOSTER-GREENWOOD GLENN EANES KOREY PEREIRA
Sound Designer	JUSTIN HENNARD
Foley Artists	SUSAN FITZ-SIMON CHARLES KOHLMYER
Foley Mixer	GLENN EANES
Foley Editor	SUSAN FITZ-SIMON, EVAN DUNIVAN
ADR Recordists	ANDREW MEISNER CHRIS ERLON
ADR Recording Services	DOUBLE RR STUDIOS
Voice Talent Casting	VICKY BOONE
Post-Production Sound Services	SOUNDCRAFTER
Visual Effects by	SAVAGE VISUAL EFFECTS
Visual Effects Supervisor	JAMES PASTORIUS
VFX Producer	BRICE LIESVELD
Lead CG Artist	RUSTY IPPOLITO
Compositors	CORY PELLIGRENO ANDREW ROBERTS
VFX Artists	TIM TURNER

KEVIN KONITSCH

Digital Intermediate by LIGHT IRON

DI Colorist CORINNE BOGDANOWICZ

DI Producer FREDDY HERNANDEZ

DI Editors MATT BLACKSHEAR

MANNY DUBÓN

DI Finishing Artist MONIQUE EISSING

Executive Producer KATIE FELLION

DI Assists GRIFFITH DAVIES

CHRIS ABDON

BRANDON TROTTER

Data Management KEENAN MOCK

ROBERT BOWMAN

DAVY SAUNDERS

BRITT RINGER

SCOTT NYE

Engineering EDGAR FURSE

ZACH HOWELL

DI Management MICHAEL CIONI

PETER CIONI

DANA BLUMBERG

AMIT DAVÉ

CHRIS PEARISO

PAUL GEFFRE

DI Administration ELI EASTLUND

BRYCE MARRERO

MARY OMEL

JENNIFER RAZON

PEYTON VAN AMBURG

Titles by SCARLET LETTERS

LEGAL SERVICES PROVIDED BY

REDER & FEIG LLP

BRADY SMOOT

SOLMAZ SCHMIDT

NOOR AHMED

Legal Clearances Provided By

CLEARED BY ASHLEY, INC.

ASHLEY KRAVITZ

Post Production Accounting Provided By

TREVANNA POST

Film Guarantee Provided By

FILM FINANCES, INC.

Insurance Provided By

GALLAGHER ENTERTAINMENT SERVICES

Score Produced And Recorded By
GRAHAM REYNOLDS AND BUZZ MORAN
Music Editor BUZZ MORAN
Score Editor JON FIELDER
Guitar ADAM SULTAN
Pedal Steel Guitar RICKY DAVIS

Score recorded at Rickety Fence Studio, Austin, Texas

SLOW WALK

Written by Sil Austin and Irving Siders
Performed by Sil Austin

Courtesy of The Verve Music Group under license from Universal Music Enterprises

JINGLE BELL ROCK

Written by Joseph Carleton Beal and James Ross Boothe
Performed by Bobby Helms

Courtesy of Geffen Records under license from Universal Music Enterprises

WITHOUT ME

Written by Jeffrey Bass, Marshall Mathers, Kevin Dean Bell, Anne Jennifer Dudley, Trevor Charles Horn,
Malcom McLaren

Performed by Eminem

Courtesy of Interscope Records under license from Universal Music Enterprises

DRIVIN' WHEEL

Written by Roosevelt Sykes
Performed by Albert King

Courtesy of Concord Music Group, Inc. / Stax Records

WIDE RIVER TO CROSS

Written by Julie Anne Miller and Buddy Miller
Performed by Levon Helm

Courtesy of Dirt Farmer Music LLC, under exclusive license by Vanguard Records

NOT DARK YET

Written by Bob Dylan
Performed by Bob Dylan

Courtesy of Columbia Records

By Arrangement with Sony Music Licensing

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